

Satanick, Jenson Italic and Jenson Old-Style in Combination

THE Italic was first intended and used for the entire text of a classical work. Subsequently as it became more general, it was used to distinguish the portions of a book *not properly* belonging to the work, such as introductions, prefaces, indexes, and notes; the text itself being in Roman. Later it was used in the text for quotations; and finally it served the purpose of *emphasizing certain words* in a variety of works.

Jenson Italic Series

PATENT APPLIED FOR

20 A, 50 a

8 Point Jenson Italic

\$2.75

20 A, 45 a

10 Point Jenson Italic

\$3.00

The Italic letter, which is now an accessory of the Roman, claims an origin quite independent of that letter. It is said to be an imitation of the handwriting of Petrarch, being introduced by Manutius for the printing of his classics, which otherwise would have required immense volumes. Chevillier informs us that a further object was to prevent the great number of contractions then being used, a feature which rendered the typography of the day unintelligible and unsightly. The execution of the Aldine Italic was entrusted to Francesco de Bologna. The font is a lower case only. It contains tied letters, to imitate handwriting, but is free from contractions.

ALDUS PRODUCED SIX SIZES OF THE ITALIC, 1501

Type ornaments and flowers began, like the initials, with the illuminators, and were afterwards made on wood. The first printed ornament or vignette is supposed to be that in the *Lactantius*, at Sabiaco, in 1465. Caxton, in 1490, used ornamental pieces to form the border for his *Fifteen O's*. The Paris printers at the same time engraved still more elaborate border pieces. The elaborate wood-cut borders and vignettes of the succeeding printers kept pace with the initial letters.

ORIGIN AND FIRST USES OF ORNAMENTS

18 A, 40 a

12 Point Jenson Italic

\$3.25

They had evidently been cast from a matrix; and the idea of combining these pieces into a continuous border or headpiece was probably early conceived. Mores states that ornaments of this kind were common before wood-engraved borders were adopted; and Moxon speaks of them in his day as old fashioned. In Holland, France, Germany and England these type flowers were in use during the eighteenth century, and every founder was supplied with a number of designs.

THE ORIGIN AND FIRST USES OF TYPE ORNAMENTS AND FLOWER DESIGNS

10 A, 25 a

18 Point Jenson Italic

\$4.00

They were cast on regular bodies, and some of the type specimens exhibit most elaborate figures constructed out of these flowers, and as late as 1820 these ornaments continued to engross a considerable space in the specimens of every English Type Founder of any note.

ORIGIN OF TYPE ORNAMENTS AND FLOWER DESIGNS

6 A, 15 a

24 Point Jenson Italic

\$4.50

A curious collection of these type ornaments can be seen in the *Quincuplex Psalterium*, which was printed by Henri Estienne, at Paris, France, about the year 1513.

DEVELOPMENT OF THE TYPE FLOWERS

The Complete Series of Jenson Italic to 72 Point is now being prepared

Manufactured exclusively by American Type Founders Company